

On Designing for Tapestry

by Thoma Ewen

Within each of us is a deep well of creativity. It is linked to spirit and to the life force, and it is essential to well being. I often send my students outside to look at the natural environment. To me, everything begins with what you see as being beautiful. I am an artist because I wish to participate in beauty. When I design and weave, my desire is to communicate the beauty that I feel.

Designing tapestry begins with something I see in the natural environment that moves me. It's as if I take a visual impression of the feeling that a particular scene evokes in me. This transforms into a visual image in my mind. I give this process time and stay in touch with the feeling all the way through the designing and weaving process. I work with the visual image, exploring the feeling through drawings. I often do many pastel drawings as studies before selecting the one I will weave into tapestry. I use the drawing that best captures the feeling. In my recent series **Aurora Borealis Behind the Trees** there are 10 drawings and four tapestries.

Discover and enjoy your own creativity by playing with drawing or painting materials. If you feel inadequate, blocked, or stuck, watch young children finger paint. Try it yourself, as it is very freeing to lose yourself in the pure color, and the tactile joy of finger painting. Your finger paintings can become abstract designs for tapestries.

Go to art museums and galleries. Look at art - all art. Search for tapestry exhibitions and textile museums. Search for professional tapestry artists and follow their solo and group exhibitions. Go on artist studio tours, and go to open studios in your area. Join a tapestry or weavers group as well

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Thoma Ewen at her loom.

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IMPORTANT DATES

July 10 to 31, 2010, *Enchanted Pathways*

July 24, 2010; 5:00 - 7:00pm, An Enchanted Evening

July 25, 2010 from 10:30am - 1:30pm, Unraveling the Creative Strand

July 25 - July 28, 2010, Tapestry Enchantment

September 20 - November 15, 2010, *American Tapestry Biennial 8*, Elder Gallery, Nebraska Wesleyan University, Lincoln, NE

January 22 - May 1, 2011, *American Tapestry Biennial 8*, American Textile History Museum in Lowell, MA

April 2, 2011 - mid May, Small Tapestry International 2: Passages, Weaving Southwest in Taos, New Mexico

You bet we are interested...

by Julie Barnes

Gracias! A number of members have sent e-mails about their article ideas and willingness to coordinate themes for upcoming issues. This is great!

Erica Diazoni will be coordinating the Fall issue focusing on teaching the next generation of tapestry weavers.

Contact her with your article ideas: (eldiazoni@gmail.com). July 15 is the submission deadline.



Erica Diazoni

The winter issue will feature handspun yarns with theme coordinator Stanley Bulbach coordinating the articles.

Contact Stanley through his website: (www.bulbach.com) if you would like to participate. October 1 is the winter issue submission deadline.



Stanley Bulbach

Remember that being a theme coordinator is only a short time commitment, but is a valuable position that brings life to each issue. It also gives the theme coordinator a good chance to network and meet more ATA members.

Please consider sharing your time and talents while exploring your tapestry network as theme coordinator for one of these upcoming issues:

Exploring Color:

making color, using color, seeing color

Cartoons: Let me tell you a story...

If those themes aren't your cup of tea, why not suggest one of your own? Send your ideas to Julie Barnes (ATA_julie@msn.com). The *Tapestry Topics* team is waiting to hear from you!

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On Designing for Tapestry

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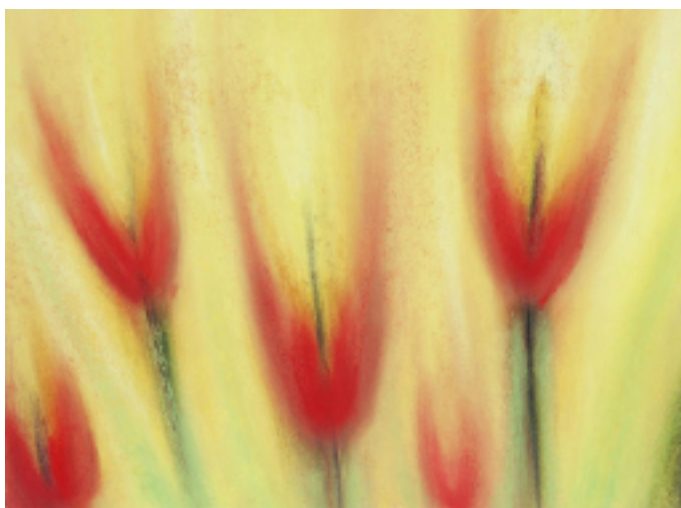
as joining a drawing or painting class. Let yourself become inspired and encouraged by seeking out others who are also in the process of discovering their own creativity.

Make the effort to visit tapestry exhibitions in person. Seeing tapestry in an exhibition is a very different experience from looking at images of tapestries online, over the internet, or in books. This past summer, after directing The Big Weave community tapestry project in Reading, England, I visited the Devonshire Hunting Tapestries at the Victoria and Albert Museum in London. Though I have poured over photographs of these works in books, the actual experience of standing in front of them was truly awe inspiring and literally reverential. It's as if the figures in the tapestries are alive. The tapestries give off so much energy.

Look at art. Look everywhere. Look at all art media. Then go inward and let your own creativity emerge and express itself, and let it begin to flow. Art is a manifestation of human vision and spirit. You may have intense reactions to some forms of art. Such reactions show that the artist is a strong communicator. It is profound when you let an artist's talent speak directly to you and you understand what that artist is saying.

Observe your own environment. Keep a journal or sketchbook and jot down your visual ideas and thoughts. Sketch the landscape and write descriptive notes about the colors - like of the sunset. Tape yarn samples into your sketchbook as reminders. Record

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Thoma Ewen, pastel drawing for Garden of Light series



Thoma Ewen, "Garden of Light 2", 2 x 3' 2008

your environment and the things you love in it through your sketches and notes. Draw the life around you or the objects in front of you: the plants on the window sill, the cat asleep on the sofa, the debris on the breakfast table after the morning exit, your cityscape, or the natural environment where you live.

Give yourself time to practice drawing. If you draw consistently over a winter, your progress will be quite visible. With each successive drawing or sketch, your confidence and ability will develop, and you will begin to amaze yourself. You will discover how enjoyable the process is. Begin to develop your own designs for tapestry, starting with very simple design exercises.

The process of practice will allow you to reach into your own imagination. You will then drink from your deep well of creativity and communicate the beauty you see and feel in your tapestries.

*Parts of this article are excerpted from **The Living Tapestry Workbook** by Canadian tapestry artist Thoma Ewen, artistic director of Moon Rain Centre. Published with Permission.*

Summer 2010 Letter to our Wonderful Members!

As the seasons transition again, the ATA board is carefully reading through your responses to the Members Survey and the board generated Think Tanks. You have shared your ideas and given us valuable feedback about how you would like to see ATA grow and change and what you find of greatest value in your membership in this organization. Thank you for your generosity of time and thought. We will be collectively discussing and prioritizing your suggestions along with all of the precious data garnered at our board retreat held at the end of April in Nebraska, at Pahuk, Mary Zicafoose's family retreat site on the Platte River.

We are delighted to report that even in this challenging economic climate, we are approaching the end of our fiscal year successfully – due to the continued generosity of volunteer time clocked in by our members throughout the year, and especially in response to our Valentine's Day Fundraising Appeal.

Your ongoing participation on both fronts allows us to sponsor a dynamic slate of exhibitions, programs, a website, and a quarterly newsletter that continue to receive both critical and popular acclaim. ATA's growth in membership seems to confirm the work that we are doing. We are 500 strong!

Despite an exceptionally challenging winter in most parts of the United States, we are greeting spring while anticipating summer and fall with many exciting events on the ATA calendar. We hope to see you at our annual meeting in Albuquerque, at the SOFA-West exhibition in Santa Fe or at the opening of the American Tapestry Biennial 8 (ATB8) exhibition held in conjunction with the Textile Society of America conference in Lincoln, NE.

We understand that this is a new and different line up and presentation of perennial favorite events for ATA, particularly in relation to not opening ATB8 at the upcoming Convergence conference. As we look beyond our organization, in the broadest sense, we see that these are times of change everywhere, on every front, demanding patience and flexibility from us all. We hope to engage our membership and gain additional supporters in 2010 at these new national events where attendees can mingle and converse about tapestry and develop new networks and friendships within the greater art and textile world.

Be sure to check out your state and regional fiber conferences this year. They are offering a broad and exciting range of classes and exhibitions close to home. Did you know that the American Tapestry Award for Excellence is available for all exhibitions that consist of at least 10% of the total show entries designated as tapestry? Please bring this to the attention of your local and regional exhibition organizers. They may refer to our website for more information (www.americantapestryalliance.org). May your summer plans include plenty of time to dream and design, including creating a new and innovative piece for the Small Tapestry International: *Passages* which will be due in November. Kay Lawrence, Australian fiber artist, author and Head of School for the South Australia School of Art is our esteemed juror.

Weave on,

Mary Zicafoose

Becky Stevens

Tips & Tactics: Thoughtful Musing

Christopher Allworth

As coordinator for the Tips & Tactics theme, I thought about its practical and philosophical nature. My process of requesting articles was like the making of a tapestry, and the design was based upon a thinking sheet I sent to prospective contributors. Due to the overwhelming response, the tapestry became large enough for several issues of *Tapestry Topics*: the practical tips were in the Winter 2009 issue and the more philosophical musings are in this issue. These include thoughts that traveling is a good way to gain perspective. I hope the reader can both benefit from each submission as well as see the entire 'community' tapestry.

Tapestry As An Art Form

By Ixchel Suarez

When we come across the word tapestry, what is the first thing that comes to mind? Probably it would be those ancient huge tapestries, generally called Gobelins, where the hunting scenes inscribed in the verdures take our eyes into a deep field or forest. Or maybe we think of the great, fantastic European castles with mythological animals like unicorns or griffins. Maybe we would go even further back in antiquity, when Coptic tapestries appeared in several areas of Greece, or we think of the Peruvian lands where plain weaves have been found that date from 1000 BC or even older.



Ixchel Suarez in front of her tapestry, "Impressions in the Savannah," high-warp loom

The question remains: Was tapestry an art form then? Is it still an art form now? There is a tendency to compare tapestry with painting. However the dissimilarity is considerable, for there is a basic difference between tapestry which is a manual craft, subject (but not exclusively) to a model, and painting, which enjoys complete creative freedom. Tapestry, one might say, loses certain spontaneity, yet other characteristics which distinguish it from painting contribute to its richness and provide it with immense artistic impact.

There was a time when tapestry was a collective art and could be compared to the performance of a symphony. The "composer" was the cartoon painter and the weavers were the "musicians". And yet, when one transposes a painted cartoon into the woven work, the weaver, who is both artisan AND artist, must call upon the skill of years of training and even individual personality, to capture every nuance of the tapestry design.

During the Middle Ages tapestry was a "useful art". Hangings adorned the walls of royal and princely residences but also those of churches. Chambers of tapestries were effective insulation against drafts. But the fundamental purpose of tapestry was to cover a large surface and offer the possibility of monumental decorations. That was understood by every well positioned person enamored by beauty, regardless who created the work or where it originated. It is in this period that the greatest series of tapestries made their appearance, whether religious, pagan, mythological, or realistic. The looms of Europe produced innumerable tapestries to celebrate great individual deeds and conquests or to proclaim the teachings of the church. Thus, tapestry was considered a work of sumptuous, expressive, and original art.

During the last century, tapestry lost its role of major importance. Today, after more than a hundred years, thanks to the joint efforts of cartoon painters and weavers, it has once again become an expression of the human spirit. However, it has also generated a particularly controversial debate regarding the division between design, craft, and art. To clearly define the role between the painter who visualizes the project and the weaver, who executes or interprets it, may seem to serve a practical purpose; it is also brutal and somehow rash. It makes no sense to get caught

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Ixchel Suarez, "Man of a Thousand Faces"
high-warp loom, natural dyes

up in trying to establish a "supremacy" among the many people who are involved in the design and production of fiber art. As art, tapestry becomes the media with which to explore and develop possibilities. It is a glorious combination of aesthetics, concept, and technique.

Where, then, is the essence or the heart of the weaver when one should follow a cartoon but on the way finds the media as the most expressive language? When, in the transfiguration, does the tapestry become one with the artist? What happens to all those inner forces that during the weaving process seem to attack us, make us feel drawn to this or that material for our tapestry? Is it valid to let our explorations run free - to interpret our feelings, or should we limit the creative process of weaving to suit the cartoon?

Contemporary fiber art is interesting and vital precisely because it exists in the space between the rigid and divisive categories of craft and art. Tapestries are no longer classified as either functional/educational or aesthetic, but have become interpretations and expressions of individuals. As such, they exist on a new plane. Through these

textiles, individuals are able to demonstrate a balance of design and craft.

While recognizing that an avant-garde approach is always important, there is also a need for good, sober, contemporary work that satisfies the mass of consumer design. Ultimately, it is variety that characterizes the renaissance of tapestry production. I am glad that tapestry is breaking free of rigidity.

The contemporary movement is tolerant of all kinds of content. Tapestry has now conquered elements that have fractured previously strict traditional European techniques. A vast universe of textures, colors, and sensorial stimulus has made the explorations of new ideas for tapestry projects possible. Ultimately, tapestry straddles the huge chasm between craft and art.

Tapestry weavers prove with their work that excellent knowledge of the craft of weaving is not enough. One has to be able to express aesthetically what fills the human soul. This has always been at centre of the artistic element. Tapestry requires patience. It seems out of sync with the current speed of life, the technological advances, and the many forms of rapid communications.

Is there a place for such a "slow" and meticulous art as tapestry? Is there a time for infinite patience? Tapestry is not only about the craft of weaving, nor is it simply textile artists "doing their thing." It opens up possibilities of expression and thought. It makes us aware of dogmas and our ability to go beyond. It opens up possibilities to interpret the past and to examine the present.

Personal Meanings in Art and Tapestry

by Tricia Goldberg

How important is it for a viewer to understand what an artist or tapestry weaver is saying? Does a viewer need to know what is behind the image – what thoughts or feelings or experiences led to this work? What if a viewer only appreciates a piece once it's explained, or then at least is better able to appreciate it? Can a viewer respond to an artwork when it has many layers of personal meaning for the weaver that aren't readily understood?

Most of my work is representational, and the viewer doesn't have to figure out what I'm trying to say about the subject. My imagery includes designs that are developed from photographs while traveling in Mexico, Italy, and Thailand. If the viewer has been to these places, they are often recognizable. I have included women at work in marketplaces. I have woven images of Japanese postage stamps. I have woven plants and flowers, sometimes grown in my garden. This is satisfying and adds a

level of understanding and meaning for me that may carry over to the viewer. It's hard to know when my creative spark will come through in the tapestry and engage a viewer, but usually my intention is understood.

How well can an image stand on its own when viewers know they are being told only part of the story? The piece may be intriguing and interesting, but maybe it's also confusing and frustrating. Maybe it can only be appreciated when the viewer has the whole story; when a written explanation or a title is added.

Most of my tapestries evolve from ideas or images I've cared about for a long time: photographs, poems, or postcards that I've carried around, moved from a bulletin board in one studio to one in a new studio. They finally make their way into a tapestry. My current tapestry has taken me to a new place, both with looking inward and with figuring out why this image is important to make into a tapestry. I don't really know what the viewer will think or see. For me the tapestry is about love and friendship and compassion and loss and textiles: it is also about travel and romantic love and a friendship sealed long ago. Will this matter at all to a viewer?

The artists' most important goal is to find their own means of self expression. Finding it can be wonderful and exciting, but it can also be strange or painful to go deep into what is really important. We weave to create art for ourselves. But is it also important to share with others: to ultimately have our work viewed and appreciated and understood? In a tapestry, as in a novel or a painting or a piece of music, does it matter which parts are autobiographical? These are not new questions. Maybe they are questions to be considered, but not necessarily answered.

The Kaunas Biennial TEXTILE 09

by Monique Lehman

The Kaunas Biennial in Lithuania is one of the most respected textile events in the world. The focus of this biennial was on Asian-European connection and eastern and northern European textiles. In 2011, American textile artists will also be included.

October 1, 2009 was cold (40F) and rainy, but this didn't stop the intellectuals and students coming to the opening of Kaunas Biennial. Only a few hundred people could get inside; the rest were waiting outside the museum for the end of speeches by city officials and curators (they called themselves 'exhibit coordinators').

At the Zilinskas Art Gallery (a huge museum with a massive granite staircase) the featured artist was Professor Wlodek Cygan. *(Tapestry Topics readers already know his weaving technique from an earlier issue.)* Cygan had just come from France where he was designing for a leading tapestry manufacturer. Cygan is very busy as head of the Fine Arts Academy in Lodz, Poland and as Professor at Politechnic in Gdansk, Poland. On October 6, he gave his inaugural speech at the Academy.

Most of Cygan's tapestries are woven by beginning in the center and then expanding in all directions. His work is systematic but passionate, strict but comfortable. Cygan's work cannot be reproduced in any other media nor imitated: it is as unique as Wlodek Cygan himself.

Cygan's art has a huge impact on contemporary European culture, but he wants to personally connect with everyone through his monumental work. I had to wait several hours for everyone to leave the gallery to fully appreciate this show. Each individual work speaks by itself. Being surrounded by his creations from the last 10 years is like entering the cathedral of creativity, like being invited inside his soul. Standing in such a high-ceiling gallery, I felt small but uplifted, quiet and empowered, ready to continue my own unique creative journey.

The next day after the opening of his solo exhibit, Wlodek Cygan held a two-hour seminar (in English) for Lithuanian textile students at the gallery. He described in detail the creative process of his tapestries. We could follow with our eyes all the warps, how they turned, twisted, overlapped; where he exposed them, where he reduced and where he added to them. He unveiled all the secrets of his frames and his motivation. *(I wish I had had a professor like this when I was at school!)*

By showing his work from the past, he proved that the only way of weaving tapestries is to make them as objects which do not imitate any other form of art but rather exist independently in this universe, not as decoration but as artistic form. In addition to hearing Cygan's lecture, I spoke to one of the best-known Swedish artists, Annika Ekdahl, who came here to create conceptual work with the help of Lithuanian students.

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(l to r) Vita Geluniene's father, Vita Geluniene, Monique Lehman, Ed (organizer of the Kaunas Biennial) standing in front of a tapestry by Wlodek Cygan, Zilinskas Art Gallery

Annika Ekdahl is a tapestry weaver whose concept about what is tapestry is different from Cygan. Ekdahl believes that contemporary artists should follow the tradition of rich, colorful and busy tapestries from the past. She thinks that no space should be empty and that stories should be told by weavers. Her work is very personal. She collects memories in her work. In 2000 or 2002, I saw a picture from the Biennale in Beijing of an incredible, huge tapestry representing a dancing bride. It was the wedding of her son. Annika weaves her family reunions, everyday events, and portraits of her cats. In Sweden, she lives with her cats in an old wooden house in a small village. She also likes to travel.

She stayed in Kaunas for a month working together with Brigitta Nordstrom, also from Sweden, on a collaborative project with the working title "Save me from being bored." The theme is "Save shelter and safe home." What I saw in the beginning of this project was scaffolding and wire net creating two level cubicles. Ekdahl was getting good exercise moving between them! From thrift stores, she collected hundreds of embroidered pictures of snow covered houses, flowers, deer, etc., and is connecting and re-embroidering them with contemporary symbols. All the walls and ceiling of her cubicle will be covered with embroidery.

I came to Kaunas to see the tapestries and to meet textile artists. Only a few local artists exhibited tapestries. The majority of art was conceptual, using machine stitching, embroidery, and jacquard. In addition to the wonderful experience, I found that English was spoken by everyone. And the work by Cygan and Ekdahl was inspiring. ("conceptual" is not a technique like the rest of the series)

The Best Advice

by Elaine Duncan

In the fall of 2005, our local tapestry study group met with Archie Brennan and Susan Martin-Maffei for a two-week workshop. Part of our time was spent drawing, weaving samples, viewing slides, and having general discussion. Two days were devoted for critique and one-on-one time with Archie and Susan. All participants could privately ask questions about their work and receive suggestions and help. I had been struggling with the idea of developing a personal style and asked their guidance on this subject. The answer I received was very simple: "Just keep weaving!"

I've thought a lot about those words of wisdom, and I find myself sharing the same advice with my students. I heard an interview with Malcolm Gladwell (author of *In a Blink*, *The Tipping Point*, and *The Outliers: The Story of Success*) where he said that studies have shown that it takes 10,000 hours of practice to become an expert. In Richard Sennett's book *The Craftsman*, he writes, "This seemingly huge time span represents how long researchers estimate it takes for complex skills to become so deeply ingrained that these become readily available, tacit knowledge."

In *Art & Fear: Observations on the Perils (and Rewards) of Artmaking*, the authors David Bayles and Ted Orland discuss an example of quality versus quantity: "The ceramics teacher announced on opening day that he was dividing the class into two groups. All those on the left side of the studio, he said, would be graded solely on the quantity of the work they produced, all those on the right solely on its quality. His procedure was simple: on the final day of class he would bring in his bathroom scale and weigh the work of the "quantity" group: 50 pounds of pots rated an "A", 40 pounds a "B", and so on. Those being graded on "quality", however, needed to produce only one pot – albeit a perfect one – to get an "A". Well, came grading time and a curious fact emerged: the works of highest quality were all produced by the group being graded for quantity. It seems that while the "quantity" group was busily churning out piles of work – and learning from their mistakes – the "quality" group had sat theorizing about perfection, and in the end had little more to show for their efforts than grandiose theories and a pile of dead clay."

One should be careful not to confuse good work with perfect work. John Updike states that "perfectionism is the enemy of creation." He understood that nothing stops the progress of a creative endeavour like the need to do it perfectly. It has been suggested that perhaps the definition of perfection is something that actually gets done.

What can we learn from making lots of work? Page 36 of Bayles and Orland's book states, "Your work tells you about your working methods, your discipline, your strengths and weaknesses, your habitual gestures, your willingness to embrace. The lessons you are meant to learn are in your work." And on page 49, "The work we make, even if unnoticed and undesired by the world, vibrates in perfect harmony to everything we put into - or withhold from it....Look at your work and it tells you how it is when you hold back or when you embrace. When you are lazy, your art is lazy; when you hold back, it holds back; when you hesitate, it stands there staring, hands in its pockets. But when you commit, it comes on like blazes."

Twyla Tharp, in her book *The Creative Habit Learn It and Use It For Life*, says, "discipline, preparation, routine, established work habits, perseverance, risk taking, continuous self-assessment are all necessary to create our work."

What can we do to make lots of work? Sit down to your loom and weave...everyday if possible. Tommye Scanlin on her blog (www.tapestry13.blogspot.com) has a tapestry she wove every day of 2009. Each day she wove a square inch...sometimes more or less depending on her life...but it is amazing how much you can accomplish when you sit down to your loom, pick up your threads, and weave. Surround yourself with other tapestry weavers or like-minded artists. You can share your in-progress work with each other. Plan deadlines...enter exhibitions and group exchanges where you have a forced deadline. Just keep weaving – make art you care about and make lots of it!

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Tharp, T. (2003). *The Creative Habit Learn It and Use It For Life*, ISBN 9780743235273, New York, NY: Simon and Schuster Paperbacks.

Finding the Insides of Things

by Julie Mitchell

Over my long and checkered career as an artist, I've had ample opportunity to explore technical innovations of my own devising, especially since tapestry came to me through the back door. I never studied the techniques of the medium per se, but just invented ways to work imagery into a flat woven textile. So I am about the last person to ask about the "correct" approach to a technical problem.

Ask me about how I look for and find the inner nature of my subjects, though, and I'll talk your ear off. Because that is what interests me about art: What is INSIDE of that rock, or cloud, or grass blowing at the water's edge, or abstraction of distressed Pompeian wall fresco? How does an artist identify and distill that essential quality which draws and then enchants the viewer, giving a sense of connection, of participation in the work?

For starters, I choose imagery that WANTS to be woven. Some forms just cry out for it, others not so much (think blades of grass vs. daisies). I have very little interest in wrestling this medium to the ground – I'd much rather let it take the lead, freeing me up to use whatever traditional or renegade techniques suggest themselves for the task at hand.

Of course technique plays a part in all of this. Eccentric wefts lend a sense of movement and vitality to what could otherwise be a static composition. Variations in fibers combined in a butterfly or bobbin can produce all sorts of nuanced effects of luminosity, tone, texture, and dimensionality.

And you'd think that in 40 years of experience I'd pull out all the stops and show off, but *tour de force* is the opposite of what I'm after. Rather, I'm always looking for the simplest solution, the distillation of form, color, and texture. Take the gorgeous Japanese woodblock Ukiyo-e prints for example. Why do they take our breath away? Because they illustrate a clear path to reality.

I believe that everything – living and inanimate – shares an inner nature and quality of "aliveness". My job is to help my work's viewers to experience a sense of connection with the world.

LES BONS GESTES

by Elizabeth Buckley

Sometimes the fine-tuning of technique comes with a journey into another century, another language, or another culture. Fifteen years ago, I first walked the gray cobblestone streets of medieval Aubusson, France. Morning mist still hovered over the red geraniums spilling over the flower boxes along the drive leading to the atelier of *maitre-lissier* (master weaver) Gisèle Brivet. I opened the heavy black door in the long stone building and began climbing the wooden stairs leading to the second floor. My footfalls echoed an announcement of my arrival, as I placed my feet in the middle of each worn step, where the center dipped lower than the edges. I kept thinking, "I am walking in the footsteps of many apprentices."

At the studio door, Gisèle greets me, the first time we have met after months of correspondence. She is bright-eyed with short-cropped auburn hair. She barely comes to my shoulder. I follow Gisèle down the center of the long, rectangular room, as she eagerly shows me around her atelier. "*Voilà les métiers de basse-lice.*"

Indeed, here are the low-warp looms, which I had seen only pictures of in historical tapestry books. To our left, one large loom spans nearly the entire length of the room. No warp is on it, but the cartoon tray is piled with skeins of yarn and baskets of bobbins. Colors jumbled together: yellows and oranges next to blues, purple, and reds. In my mind's eye, I can picture 10, maybe 12, weavers sitting side-by-side on the loom bench, leaning forward as they work on a mural-sized tapestry.

I turn as Gisèle moves to my right, to show me the looms we will be using. "This one," she explains in French, "is over 400 years old. It sits lower and is more comfortable for shorter people, *comme moi.*" She grins, "This loom over here is better for those who are taller." She looks directly at me.

"The looms you work on *aux Etats-Unis*, they are different, *n'est-ce pas?*" she asks.

"*Oui, ils sont différents,*" I respond.

"*Alors,* I will show you several things."

In one swift movement, she swings her legs over the loom bench, stands on the treadles and leans back against the bench, which is not horizontal, but at a forty-five degree angle. "This allows the back to be in

good alignment. Thus, you can be more comfortable when leaning forward to weave, resting your stomach against the front beam, *comme ça.* The treadles are long, like skis. It is easy to get them crossed when trying to change sheds. It helps to keep your feet parallel, *comme ça.*"

I climb into the loom by lifting one leg over the loom bench and straddling it. I shift to balance myself, swing the other leg up and over, then carefully lower both feet onto the treadles. I lean back against the bench, and try shifting the treadles with my feet, while feeling awkward and clumsy at first. But then, the movement begins to take on a rhythm.

"It is a little like a dance," I say to Gisèle.

"*Exactement!* It is the dance of the low warp loom. I think it is an element of the spirit in Aubusson tapestry." Gisèle's blue eyes and her whole being radiate a vibrant energy.

I touch the dark wood of the loom with a sense of awe, as if I were feeling the residue from all of the tapestries that so many weavers birthed on this loom. I could sense their hands, their thoughts still lingering.

Gisèle continues speaking eagerly and rapidly. "There is a clear distinction between pure Aubusson tapestry and '*tissage*' (weaving). It has to do with the perfection of technique unique to this area, but more so with *l'esprit d'Aubusson.*"

Gisèle pauses, as if to give me a moment to absorb what she is saying.

"I have this passion for tapestry. I began weaving when I was 14 years old, and have been weaving tapestries now for over 42 years. My mother taught me, and she learned from her mother, my grandmother, who in turn learned from her mother, my great-grandmother. But now, no one in my family wants to learn, which is why I want to teach you what I know."

Gisèle turns to pick up a shallow basket containing three wooden hand beaters, used for packing the yarn tightly in place while weaving. She picks up one with missing teeth, narrower than the others. "This beater, *ce peigne*, is the one my great-grandmother used when she wove. I like to use it in sections which are small and narrow."

She gives it to me, and I know that this is more than a tool that I hold. I feel its weight in my hands and its smoothness. I trace the grain in the wood. I feel a vibrant energy tingling in my fingers, as if the



Elizabeth Buckley using her left thumb to lift the warp threads while passing the bobbin through the shed with her right hand. Photograph by Lany Eila.

hands of her great-grandmother were still there. I know that in this act, Gisèle is handing over to me a part of her heritage to become engrained in my own cellular memory of master-weaver hands.

Now, 15 years later, I sit at my own *basse-lice* loom in my own studio. I pick up the hand beater I brought with me from Aubusson, and pack in the area of indigo blue in the tapestry slowly emerging before me. Gisèle's hands join mine, as do her forebears of previous centuries.

Their presence links me with the mythic tradition of making cloth, as well as with my own history of first learning to weave from my mother. Over the millennia, in regions and cultures all over the earth, old and sometimes gnarled hands have shown young small hands the feel of evenly tensioned warp and the arc of the weft to ensure a straight selvedge.

I think about how Gisèle's hands showed me *les bons gestes*, the good gestures for the most efficient hand movements for faster weaving: using the thumb of the left hand to lift the warp threads in the immediate area of weaving, and the right hand passing the bobbin through, then right middle finger tamping the weft into place. At first, I had to put bandages on my left thumb to keep from developing a blister from the taut warp. Now, Gisèle's *bons gestes* are a part of my own rhythm at the loom, like breathing.

Gisèle's atelier no longer produces tapestries, having closed about nine years ago. Yet in my mind's eye, I continue to return to *l'esprit d'Aubusson*, as embodied by Gisèle Brivet, *maître-lissier*.

Aubusson: Une ville extraordinaire

by Katherine Perkins

Across the sea of time, in the very heartland of France, the craft of tapestry blossomed into an art form revered by many, and finally, honored by the world community. In September 2010, UNESCO (United Nations Educational, Scientific and Cultural Organization) designated la ville d'Aubusson, the town of Aubusson, a World Heritage Site.

Over the centuries Aubusson's fortunes as a tapestry center waxed and waned with France's volatile political climate. The continuing upheaval over control of prosperous towns had a lasting impact on tapestry. First, Arabs introduced tapestry to Aubusson in 732 after taking refuge there upon their defeat at the Battle of Tours, and their subsequent expulsion from Poitiers. Yet, the fine tapestry we associate with Aubusson began with the arrival of Flemish weavers who were expelled from their own town of Arras in the late 15th Century by Louis XI. It was at this time that the real foundations of its future designation as a World Heritage Site began.

However, it was really the designation as a Manufacture Royal by King Henri XIV's prime minister, Jean Baptiste Colbert, in 1664, that Aubusson tapestry became renowned for its quality, and, thus, became a much sought after commodity by the French aristocracy. Aubusson, and the neighboring village of Felletin, were allocated patents in exchange for which they implemented very strict control over the entire tapestry process, from the quality of the wool, to dyeing and weaving techniques, and everything in between.

Regrettably, France's turbulent history marched forward, entangling Aubusson tapestry in its wake. The bloody and anti-aristocratic Revolution of 1789 brought Aubusson's fortunes to a screeching halt. Tapestries, equated with the hated aristocracy, were burned and defaced with abandon. Although the art did not die out, its very essence changed and the weavers had to accommodate to a new reality, a reality more utilitarian, with an emphasis on interior decoration, upholstery, and the replication of paintings.

continued...

In the 1930s, in the midst of a worldwide depression, the renaissance of Aubusson as the world capital of tapestry came with the arrival of the artistically dynamic Jean Lurçat, who relaunched Aubusson tapestry onto the world stage. Lurçat, in 1939, was commissioned by the French government to create massive tapestries of the seasons and the continents which led to his association with the manufacturer director and the employment of atelier master weavers and their staff. The production of these large works renewed the tradition of mural tapestries of the Middle Ages. Despite World War II, an appreciative following grew and more than twenty tapestries were purchased in this period. From 1957-1966, Lurçat created his final body of work, "Le Chant du Monde," ten mural panels in response to the birth of the atomic age.

Today, Aubusson continues to be a dynamic tapestry town. It is the only site in the world ("France-Amérique," février 2010, p. 14) where, for six centuries, all of the necessities of the weaver were met. Aubusson, with its textile mill, dyers, cartoon artists, and weavers was and is a complete tapestry community, and it was for these reasons that UNESCO honored it as a World Heritage Site in 2009.

[Thank you to my French teacher, Karin Frings, of Alliance Française, Albuquerque, for sharing the article "Aubusson au fil des siècles" in France-Amérique, Février, 2010. And regrets that this UNESCO action occurred, without my knowledge, while I was actually in France. I would have raised a glass in a toast to Aubusson tapestry and to tapestry weavers everywhere.]

Tapestry Topics Online in Glorious Color

Remember to visit the
Tapestry Topics Online digest to
view all the full-color images printed
in this issue. Go to the main page
(www.americantapestryalliance.org)
and click on ***Tapestry Topics Online***.



Mary Lane in her studio

Mary Lane: Volunteers Make a Difference

By Ellen Ramsey

When I was asked to write this article about Mary Lane, I jumped at the chance to visit my former teacher in her natural habitat: her custom designed studio in her beautiful art-filled home. Mary's studio is everything one could ask for in a creative space, and seeing it can tell you quite a bit about who she is as an artist and as a person. There is a gallery wall, which features her recent work, baskets and objects from her travels in Central and South America, and drawings by her long-time friend and colleague, Archie Brennan. Only her humongous library of art and textile books dwarfs her colorful yarn collection on an opposite wall. In the bright space once filled by an 8' Shannock loom from her commission days, there now sit three small looms, one with a piece in progress and one with recently cut warps dangling from the top beam. The huge beam and gears of the old loom are now propped in a quiet corner. On her neat and tidy worktable in the center of the room, she is working on the mounting of a new small tapestry inspired by Korean patchwork cloth. Her old dog lies snoring on the floor by our feet as her cat keeps a suspect eye on me from the door.

Mary first became intrigued by tapestry on a trip to Mexico in the mid 1970s. There she happened upon an exhibition of contemporary tapestries woven in Aubusson, France. Inspired, Mary built herself a tapes-

try loom based on a photo in Mary Black's *New Key to Weaving* and began taking workshops. She eventually found herself studying French classical technique with Ruth Schuerer at the Oregon School of Arts and Crafts. At the time Ruth was in the process of setting up a Gobelin-inspired tapestry workshop in New York City. When the Schuerer Tapestry Workshop opened in 1982, Mary went along as one of three founding apprentices.

A gifted teacher, it wasn't long before Mary took over the teaching of the apprentices from Ruth. (One of those apprentices was Susan Martin Maffei who became one of her closest friends.) After five years with the workshop, Mary moved with her husband to Maine. There she wove large commission pieces on her own for the Maine Public Arts Commission. In 1990, she moved with her husband and infant daughter to Olympia, Washington, where she still lives today. The corporate art boom of the 80s had ended and there was little commission work to be had, so in 1992 Mary decided to take a hiatus from full-time weaving and pursue a master's degree in art history from the University of Washington.

Mary returned to teaching tapestry outside her studio once her degree was completed. As one of the benefactors of that teaching, I can tell you that her approach went far above and beyond the mere teaching of technique. She shared with us her passion for both historical and contemporary tapestry. We enjoyed slide lectures that filled our heads to exploding with inspiration. She shared her vast library of catalogs with us. She taught us the principles of design as well as the art of cartooning and interpretation. As a teacher she seemed infinitely knowledgeable and amazingly flexible. If you wanted to learn to weave in strict French fashion from the back you could, but if you preferred to weave from the front, "Archie and Susan style," she was equally versed and could switch back and forth on a dime.



Mary Lane, "Rainy Day in Tokyo"



Mary Lane, Untitled #132

Her development as an artist mirrors the trend over time away from the larger work of the past toward the smaller and more personal expressions of tapestry art today. Her current work features small, doll sized, woven garments combined with layers of embellishment that evoke the past and are infused with both femininity and mystery. *Untitled #127* features a small slip shape that appears in numerous works, but here is found in multiples, floating amidst overlapping layers of stitching and appliquéd lace. In *Untitled #132* the woven dress is mounted on an antique handkerchief and embellished with French knots and beading. The mounted garments and found cloth are presented like precious heirlooms, fragments of a mysterious past presented out of context. As Mary states in her artist statement, "Cloth surrounds us and is usually taken for granted – yet its presence in our lives and rituals suggests a significance that transcends a particular historic situation. It is rich with symbolic potential, with both presence and absence. It is both beautiful and melancholy."

continued...



Mary Lane, Untitled #130

Mary has contributed much to the entire field of tapestry in the last decade. Her love of writing and scholarly interest in textile based art have led her to write about tapestry for *FiberArts*, the *International Tapestry Journal*, *Textile Forum*, and other magazines in addition to catalog essays and reviews. She has served on the board of the Gloria Ross Center for Tapestry Studies as well as ATA. Her vast contacts and superior organization skills have made her an invaluable volunteer. If you have attended an ATA event since 2003, be it a workshop, a retreat, or a Convergence forum, you have attended a program organized by Mary Lane. She has enriched our website by compiling and editing our education articles, and by curating a web exhibition. There is so much more that Mary does behind the scenes to help ATA run smoothly that I honestly can't begin to articulate it all. She is a budgeting guru, a planning consultant, and a research maven. As a volunteer and as an artist, Mary is an exceptional person and a major figure in the field. Like her efficient studio, she has it all under control and it's full speed ahead. Thank you, Mary!

"Shining Brightly"

Tapestry Weavers West Celebrates 25 Years:

**Exhibition at the Petaluma Art Center
January 10 - February 21, 2010**

by Sonja Miremont

The Petaluma Arts Center (PAC) in Petaluma, California showcased 21 members of Tapestry Weavers West (TWW) in an exhibit titled "Shining Brightly". This show presented diverse approaches to design, scale, color, and weaving techniques used to create the 53 unique tapestries. Strictly devoted to tapestry weaving, TWW celebrates its 25th anniversary this year. It has over 50 members extending along the West Coast from Canada to southern California and several states across America.

Each TWW member could enter one tapestry completed during 1985-1999 and three completed during 2000-2009. The "older" tapestries were displayed with the newer ones, and they all fit in well without looking dated. Images varied from abstract to representational and from political statement to symbolic folk art design. These artists represented variations on Gobelin, Aubusson, and wedge weave techniques.

Nearly 300 people attended the exhibit's opening reception on January 10. On January 24, The Artists' Talk and Tapestry Lecture presented by Alex Friedman drew 130 people. In addition, Nancy Jackson, Tricia Goldberg, Care Standley, Jan Langdon, and I, Sonja Miremont, demonstrated tapestry weaving on student looms and responded to many visitor questions during special demo days. These demonstrations were so popular that many requests were made for more of them, so three more Saturday presentations were added to the schedule.



Alex Friedman, Flow 4, 43 x 35" 2009

The PAC volunteer docents attended a presentation I gave about the exhibit, and I provided copies of the lecture information for their reference. PAC staff also provided copies of this information to exhibit patrons along with additional educational materials I developed. This information included pictures of tapestries in progress showing the variety of weaving techniques (weaving from the back or from the front) and tapestry term definitions.

TWW member Bobbi Chamberlain and I also created more visual learning opportunities for the visitors. Bobbi developed a storyboard on her design approach for tapestry, and I prepared a poster on the history of medieval tapestries showing how they were made and included images of the tapestries. These tools were helpful in explaining to the exhibit patron the differences between Medieval and contemporary tapestries.

A project binder will be compiled about the exhibit: entry forms, publicity, pictures, CD of the tapestries, and all the attended items that went into bringing the show together and that were used to augment the exhibit. This binder will be a useful tool in planning future TWW tapestry exhibitions. TWW members (Jan Langdon, Nancy Jackson, Mimi Heft, Jan and Tricia Goldberg, and many others) should be commended on the many roles they played in making "Shining Brightly" a huge success.

The Petaluma Arts Center was very pleased with this exhibit and has commented many times that "Shining Brightly" had more visitors than any previous show. Attendance continued to be strong each day it was open. Tapestry is a unique art form that the public is often times not exposed to. The TWW show helped enlighten visitors to the beauty and joys of this art form.



Jan Langdon, "Allow" 12 x 8 x .25" 2007



Sonja Miremont, "Monterey Perception," 30 x 24" 2000



Nancy Jackson, "Incarnation", 8 x 13' 2003, triptych

Convergence 2010 Events

Albuquerque and Santa Fe, New Mexico

***Unraveling the Creative Strand* ATA's 2010 Membership Meeting & Forum**

Join us for the American Tapestry Alliance's Biennial Membership Meeting and Educational Forum, held in conjunction with HGA's Convergence, on Sunday July 25, 2010 from 10:30am - 1:30pm, Convention Center, Albuquerque, New Mexico. Room to be announced. Open to the public. Find out what's new in ATA. Be inspired by Lynne Curran and James Koehler as they share insights into their tapestries and their careers.

In "The Hidden Heart" Lynne Curran will discuss the elements she believes necessary for a successful tapestry. Using her own work & working methods, interests and historical context, she will tell the story of her tapestries.

In "Developing a Career as a Tapestry Artist" James Koehler will trace the path from his initial interest in tapestry weaving through the pitfalls and successes that led to his dedicated focus and fulfilling career as a tapestry artist.

An Enchanted Evening

Interested in meeting with tapestry weavers? Join this American Tapestry Alliance sponsored gathering to meet new, and old, friends and colleagues. Learn about regional tapestry groups, enjoy a slide show of tapestries, peruse our publications, and best of all, talk tapestry! Saturday, July 24, 2010; 5:00 - 7:00pm. Albuquerque Convention Center, room to be announced. A cash bar will be available. Open to all. No reservation is necessary. For more information, contact Diane Kennedy at di1204@gmail.com or P.O. Box 601, Santa Fe, NM 87504.

***Tapestry Enchantment* ATA's 2010 Educational Retreat**

The retreat is now full. Thanks for registering.

Enchanted Pathways

Enchanted Pathways, ATA's unjuried, small format tapestry exhibition, will open at the William and Joseph Gallery, 727 Canyon Road, Santa Fe, New Mexico. The show runs from July 10 to 31, 2010. The gallery will host an opening from 5:00 to 7:00 pm on Sunday, July 25. We hope you will all be able to attend.

Enchanted Pathways includes 179 tapestries submitted by artists living in 12 different countries. Within the United

States, 28 states are represented. This longstanding show, in which artists submit a tapestry no larger than 10" x 10", continues to grow in popularity. Many of the submitted pieces are part of group challenges, with a number of artists responding to a theme.

Letty Roller and her exhibition team (Lany Eila, Ann Hackett, Joni Parman, Mary Cost, Virginia de Rochemont, Ken Coleman, Janice Peters, LaDonna Mayer, and Katherine Perkins) have been busy preparing the tapestries for the exhibition. Please thank them for their hard work when you see them in Santa Fe!

For more information on the show or opening, please contact Letitia Roller at rollerletitia@gmail.com or 505-466-1165.

American Tapestry Biennial 8 at the Textile Society of America Symposium

American Tapestry Biennial 8 (ATB8) opens September 20, 2010 at the Elder Gallery at Nebraska Wesleyan University in Lincoln and runs through November 15, 2010. This venue coincides with the Textile Society of America's symposium, "Textiles and Settlement: From Plains Space to Cyber Space." If you have never attended a TSA symposium, this will be an excellent opportunity to dive in. In addition to an opening reception for *ATB8* on Thursday, October 7, the symposium will include two speaker sessions that will focus on contemporary tapestry, as well as dozens of other sessions and panels focused on a wide variety of topics. Pre and post workshops and tours, as well as a gallery crawl and a market place featuring books and textiles, add to the enticing offerings. For a full description and information on registration, visit the TSA website (www.textilesociety.org/symposia_2010.htm).

The second venue for *ATB8* is the American Textile History Museum in Lowell, Massachusetts from January 22 to May 1, 2011. ATA is very lucky to be partnering with this prestigious museum and looks forward to announcing programming in conjunction with this venue.



Suzanne Pretty, "Divided Landscapes" 35 x 43"



Barbara Heller , "Shiva Dances" , 36.5 x 24.5"



Inge Norgaard, "Nesting #2 43 x 45"



Left: Sarah Swett,
"Hang Up and Draw" 56 x 37"

American Tapestry Alliance Biennial 8 Awards

ATA is pleased to announce the following awards for the upcoming *American Tapestry Biennial 8* opening in Nebraska in conjunction with the Textile Society Association conference in Fall 2010. The first and second prizes were made possible by a generous first-time gift from the Teitelbaum Trust. The juror, Rebecca A.T. Stevens, consulting curator for the Contemporary Textiles at the Textile Museum in Washington, DC, selected the award winners.

First Prize: "Divided Landscapes" by Suzanne Pretty, Farmington, NH, 35 x 43"

Second Prize: "Shiva Dances" by Barbara Heller, Vancouver, BC, 36.5 x 24.5"

Honorable Mentions include:

"Nesting #2" by Inge Norgaard, Port Townsend, WA, 43 x 45"

"Hang Up and Draw" by Sarah Swett, Moscow, ID, 56 x 37"

Small Tapestry International 2: Passages

Small Tapestry International 2: Passages, the American Tapestry Alliance's juried, international exhibition of small-scale tapestries will open at Weaving Southwest in Taos, New Mexico on April 2, 2011 and run through mid May 2011. Additional venues are being confirmed.

Artists are encouraged to consider the technical, metaphorical and/or conceptual implications of the theme of the show, Passages, as they develop work to submit. Innovation and experimentation within the technique of tapestry are invited and encouraged. The intention of this show is to include not only artists who work within more traditional definitions of tapestry structure, but also those artists whose work expands upon the core principles of the medium as it explores new techniques and processes.

All works must be mounted. For more information on submission requirements please refer to the call for entry on the ATA website (www.americantapestryalliance.org/Exhibitions/STInt/STI2_Passages.html) or contact the Exhibition Chair, Margo Macdonald (margomac53@comcast.net).

Correction:

Please note that the web address and contact information were incorrectly listed in the ATA Membership Directory.

yummyarns
Tel 61 2 9816 2673
PO Box 2137
Boronia Park NSW 2111 Australia
website: yummyarns.blogspot.com
e-mail: yummyarns@yahoo.com.au

Want to see your name in print? Show off your latest commission? Tell about an award you won? Your accomplishments inspire us. Please send items for the Kudos column to Merna Strauch (mstrauch@mac.com).

Kudos

Compiled by Merna Strauch

please send items to mstrauch@mac.com

Mary Zicafoose is one of five Americans to have work in the 13th International Triennial of Tapestry, May 10 - October 31 at the Central Museum of Textiles in Lodz, Poland. She will attend the May 10 opening. Mary submitted "Blue Print", an ikat triptych, 85" x 82" overall, part of her series exploring and referencing personal identity. It contains the fingerprints of the couple who commissioned it, entailing tying and untying almost 60,000 knots for the ikat panels.

FiberArts magazine, April/May issue, profiles "**Alex Friedman**: Tapestry with a Twist" and includes pictures of her recent work. Alex's work is included in the Baulines Craft Guild Spring Showcase in San Francisco, April 19 - June 16 and on display at her Sausalito studio in May

Margo MacDonald, Cecilia Blomberg, and Mary Lane exhibited tapestries at Abundant Health, 2211 Pacific Ave., Tacoma, Washington, through May. In addition, their partnership, Pacific Rim Tapestries, showed work downstairs at the same location at Madera Architectural Elements.

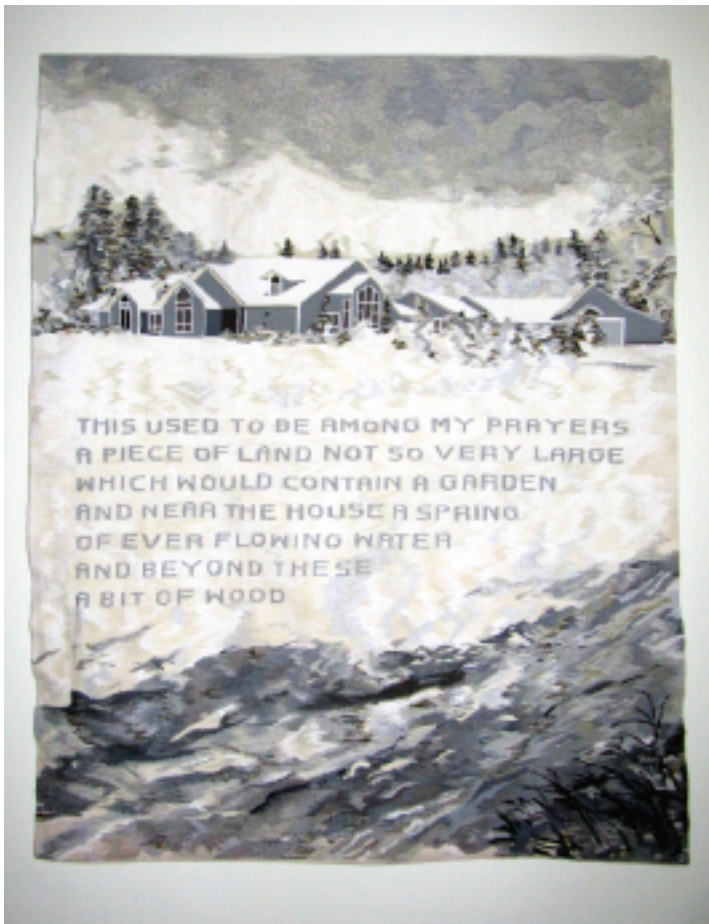
Tapestry Artists of Puget Sound (TAPS) filled the Blue Heron Gallery on Vashon Island, Washington in April with more than 30 new textile works from 13 regional tapestry artists. Founded in 1990, the group meets monthly to share techniques, philosophy and inspiration for their collective artistic vision around weaving. Live music accompanied the April 2 opening.

Nancy Jackson, showed a drawing and a tapestry in "The Modernists", an exhibit of current work by local artists who, inspired by a famous modernist take off in their own new direction, February 13 - April 2, 2010, at Expressions Gallery, 2035 Ashby Ave., Berkeley, CA.

Surface Design Association and Studio Art Quilts Association held a joint conference at San Francisco State University March 19 and 20. The meeting featured museum and media professional speakers on the first day and assorted panels of artist presentations on the second day, including an invited lecture by **Michael F. Rohde**.



Mary Zicafoose, "Blue Print", 85 x 82" ikat triptych



Pam Patrie, "Horace Poem", 4 x 5', cotton, wool, and acrylic

Patricia Dunn showed in the Irma Valerio Galerías, Zacatecas, Mexico ~ "Place. Seen and Heard." / "Lugar. Visto y Escuchado", an exhibition that included nine tapestries and eight copper wire, hand dyed silk, and wool yarn small format sculptures in March. Seven of the sculptures are a series: "Silent Voices. On the Mountain." / "Voces Silenciosas. Sobre el Cerro".

Janet Austin's *Chaotic Fragments* tapestries showed at the Imago Gallery, 24 Market St., Warren, RI, in March at the Art League of Rhode Island's 4th Annual Associate Members' Exhibit. There was an opening reception and an art talk. Janet's pieces were exhibited as a diptych.

Pam Patrie installed "Horace Poem", her new tapestry illustrating a poem by the Roman poet Horace, in a private home in Oregon. The tapestry is 4 x 5 feet. It was woven on a scaffold jack loom designed by **Archie Brennan** and set up by Archie and his son Jesse. Pam worked at 8 epi and used cotton, wool, and a simple acrylic white knitting yarn that someone left at her cabin. She says it is so white and slightly sparkly that it just had to be the snow on the roof of the house.

Dialogues: Tapestry and Human/Nature

An exploration by artists from New Mexico, Canada, Australia

July 5 - August 20, 2010

at the South Broadway Cultural Center

1025 Broadway SE, Albuquerque, New Mexico

Gallery Hours: Monday - Friday

8:00 am - 6:00 pm

Artists' Reception: Friday, July 23, 2010

6:00 - 8:00 pm

"Tapestry 3-2-1" is an international group of tapestry artists who have shared years of ongoing dialogue. Common threads include: the importance and fragility of the natural world, and the roles played by people within that world. The term Human/Nature may be read as the interaction between humans and nature,

continued...

humans as part of nature, or human nature. In the process of responding to these themes, this exhibit explores the boundaries of the tapestry medium itself: comparing traditional flat woven works to those that are shaped or composted. Participating artists are Elizabeth J. Buckley, Lany Eila, Katherine Perkins, Elaine Duncan, Linda Wallace, and Dorothy Clews.

Call for Entries

The 7th edition of the International Triennial of Contemporary Textile Arts in Tournai (Belgium) will be held from June to September 2011. Through its international reputation, the Triennial wishes to contribute to the promotion of contemporary textile art in all its aspects. The 2011 competition edition's theme is "Continere" ~ in the sense of "holding together".

For further information contact

7th INTERNATIONAL TRIENNIAL

Contemporary Textile Arts of Tournai

1, Boulevard des Frères Rimbaut

B-7500 TOURNAI

Belgium

TEL: +32 69 84 61 05

FAX: +32 69 84 64 11

E-mail:

triennale.tapisserie.tournai@belgacom.net

www.triennaletournai.be

Valentine's Day's Appeal 2010

A heartfelt and grateful thank you to everyone who so generously contributed to ATA's second annual Valentine's Day Appeal. As I write this in late March, donations continue to arrive and the total received to date is \$2460.00.

ATA introduced an annual appeal in 2009 in order to help defray the increasing costs of our extensive and growing programming. By offering a voluntary opportunity for members to give to ATA, we hope to postpone an increase in the basic level of membership dues. We know that all of you receive many requests for giving, and we are very appreciative that you chose to give extra monetary support to ATA's work in the field of contemporary tapestry.

This year the money raised in the Valentine's Day Appeal (VDA) will be added to the budget for American Tapestry Biennial 8 (ATB8). Annual appeal funds will be critical in supporting the production of a large ATB8 catalog.

Here are some of the comments that accompanied donations:

"Thank you for all the work you do."

"You all do a terrific job. I am pleased to be a member."

"ATA is wonderful! Thank you!!!"

Thanks to TAOS members Terri Stewart, Lynn Mayne, Pat Looper, and John and Carol Nicholson for helping with the mailing of the VDA cards.

Of course, ATA accepts donations at any time of the year. Checks or credit card information can be mailed to Marcia Ellis, ATA Treasurer's Assistant, 5565 Idlewood Road, Santa Rosa, CA 95404. You can also donate through PayPal. If you have a PayPal account, use the "Send Money" tab at www.paypal.com and send your payment to americantapestryalliance@gmail.com with a description of "donation."

Valentine's Day Appeal 2010 donors:

Louise Abbott	Susan Edmunds	Urban Jupena	Trudie Roberts
Rosalie Allgair	Marcia Ellis	Beverly Kent	Michael Rohde
Klaus Anselm	Elaine Escola	Mary Lane	Rosalee Skrenes
Erika Baker	Marcella Fraker	Ayelet Larsen	Rosemary Smith
Carol Bitner	Alex Friedman	Elizabeth Michel	Becky Stevens
Odette Brabec	Tricia Goldberg	Sonja Miremont	Elaine Todd Stevens
Terri Bryson	Joyce Hayes	Nancy Peacock	Sarah Swett
Barbara Burns	Anne Heinemann	Eve Pearce	Irvin & Lisa Trujillo
Sharon Cameron	Jennie Henderson	Rebecca Powell	Sabra Turnbull
Mary Rawcliffe Colton	Silvia Heyden	Christine Pradel-Lien	Susan Urquhart
Line Dufour	Pamela Hutley	Suzanne Pretty	Linda Weghorst
Elaine Duncan	Susan Iverson	Ellen Ramsey	Pat Williams
Patricia Dunston	Patricia Jankowski	Barbara Richards	Frances Williamson
			Diane Wolf



New ATA Board Candidates

The Nominating committee is thrilled to announce four candidates for the American Tapestry Alliance board of directors: Elaine Duncan, Tricia Goldberg, Michael Rohde, and Diane Wolf.

Elaine Duncan has been interested in weaving tapestry since she took her first course in 1969 with Jean Scorgie at Oregon State University. Although a Canadian (she was raised on Vancouver Island, BC) she attended OSU and received both her Bachelor of Science and Master of Science degrees in Textiles. Elaine has studied with Archie Brennan and Susan Martin Maffei; Jean Pierre Larochette and Yael Lurie; and taken courses with Barbara Heller, James Koehler, Sarah Swett, and Jane Kidd. She currently volunteers for the American Tapestry Alliance on the committee for Promotions and also as a mentor in the Helping Hands educational program.

Elaine will continue to do her marvelous work as chair of Promotions.

Tricia Goldberg grew up in Georgia and went to Eckerd College in Florida. In 1977 she followed her dream of living in San Francisco where she met her husband. In 1980 she began studying at the San Francisco Tapestry Workshop, which helped shape her future commitment to tapestry. Since ATA's Panorama of Tapestry in 1986, Tricia has shown her tapestries in many exhibitions. Her work is included in public and private collections and in numerous publications. In 1985 she helped found Tapestry Weavers West, which will have its second 25th anniversary exhibition in June. **Tricia has been nominated for the position of Exhibition chair.**

Michael Rohde began weaving in 1973. Since then, he has been trained by a variety of weaving teachers and has attended the Glassel School of the Houston Museum of Fine Arts. He has also participated in exhibitions around the world, including numerous ATA biennials, the United States Art in Embassies Program, the American Craft Museum in New York, Triennial of Tapestry in Lodz, Poland, from Lausanne to Beijing, and a solo exhibit at the Janina Monkute-Marks Museum in Lithuania. His work is collected by The San Jose Museum of Quilts and Textiles, The Mingei International Museum in San Diego, and The Art Institute of Chicago, among others. Michael has taught workshops on myriad aspects of tapestry, including weaving and dyeing with both natural and synthetic dyes, served ATA in a number of capacities, from the newsletter to the website - most recently as the co-chair of ATB8. **Michael has been nominated for the position of co-director of member services on the ATA Board.**

Diane Wolf has a BFA in Fibers from Arizona State University. For seven years she was owner/manager of "The Diane Wolf Gallery" (specializing in textile art) in Los Gatos, CA, and previously the "American Gallery of Quilt & Textile Art" in Gig Harbor, WA. Her latest fiber passion and "journey" is the study and weaving of tapestry. Diane has studied with Helena Hernmarck and was her assistant at Convergence 2006; Nancy Jackson (utilizing the Aubusson/Gobelin technique), as well as Jean Pierre Larochette, Archie Brennan, Susan Martin Maffei, Mary Dietrich, Carol Shinn, and Janet Taylor over the last 12 years. Her best known tapestry is "Lady Liberty's Tears" which is a part of the "9/11 Memorial Tapestry". **Diane will continue to chair the Membership Committee.**

American Tapestry Alliance, Inc.

Biennial Meeting of Members & 2010 Board of Directors Election

THIS PROXY IS SOLICITED ON BEHALF OF THE ATA BOARD OF DIRECTORS

The undersigned hereby appoints Rosalee Skrenes and Mary Zicafoose as proxies for the undersigned with full power of substitution, to act and to vote on my behalf at the biennial meeting of members to be held July 25, 2010, or any adjournment thereof.

Election of Officers: **FOR ALL NOMINEES**

OR ONLY FOR THOSE NOMINEES CHECKED BELOW:

Returning Board Members:

- Rosalee Skrenes
- Becky Stevens
- Linda Wallace
- Mary Zicafoose

New Nominees:

- Michael Rohde
- Elaine Duncan
- Diane Wolf
- Tricia Goldberg

(The Board recommends a yes vote for all Nominees.)

THIS PROXY WHEN PROPERLY EXECUTED WILL BE VOTED IN THE MANNER DIRECTED HEREIN BY THE UNDERSIGNED MEMBER. IF NO DIRECTION IS INDICATED, THIS PROXY WILL BE VOTED FOR ALL MEMBERS.

Date: _____ Signature: _____

Please note: You will also receive an opportunity to vote for board members via email. If you wish to vote via email you do not need to return this ballot. If you do wish to mail the ballot, send it by July 25, 2010 to Rosalee Skrenes, 3114 Timber Lane, Verona, WI 53593

American Tapestry Alliance Tagline Vote

This Winter ATA started the process of identifying a tagline - a short, concise set of words that describes the wonderful work of our organization. Members submitted ideas for a tagline and the Board of Directors chose four that are now being put before the membership for a vote. The four are listed below.

Pick your favorite and mark the box next to it. ***Please vote for only one.***

- ATA: Connecting the International Tapestry Community
- ATA: Honoring Tradition, Inspiring Innovation
- ATA: The Voice of Contemporary Tapestry
- ATA: Promoting Contemporary Art in a Traditional Craft

Thanks! We look forward to receiving your vote.

Please note: You will also receive an opportunity to vote for ATA's tagline via email. If you wish to vote via email you do not need to return this form. If you do wish to mail the form, send it by July 25, 2010 to Rosalee Skrenes, 3114 Timber Lane, Verona, WI 53593.



ATB8 CATALOG PRE-SALE ORDER FORM

(All prices in US dollars)

	Price	Qty	Cost
ATB8 Catalog	\$15.00	_____	\$ _____
Total		_____	\$ _____

SHIPPING AND HANDLING CHARGES

Single catalogs: \$5.00 US; \$5.00 Canada; \$8.25 Mexico; \$10.75 International

Up to 4 catalogs: \$5.00 US; \$11.50 Canada; \$11.50 Mexico; \$13.50 International

(for more than 4 catalogs to any destination please contact me or use a credit card and we will charge the appropriate amount to your order)

Total s&h \$ _____

TOTAL ENCLOSED \$ _____

Send payment in the form of check or money order in US dollars and made out to American Tapestry Alliance, or send credit card information using this order form. We are now set up to use PayPal which can be done by logging into paypal.com. Send the money to americantapestryalliance@gmail.com and indicate on your order your method of payment and shipping address.

Joyce Hayes/ATA, 5229 Ivanhoe PL NE, Seattle, WA 98105 USA

Card Holder's Name (print) _____

Shipping Address (print) _____

Card Holder's Email _____

Credit Card Number (Visa/MC only) _____ Exp. Date _____

Card Holder's Signature _____

ATA MEMBERSHIP FORM

	1 year	2 years	Name _____
Individual	\$35	\$65	Address _____
Studio Circle	\$60	\$110	_____
Curator's Circle	\$125	\$225	City _____ State _____
Collector's Circle	\$250	\$450	Postal Code _____ Country _____
Student*	\$25	\$45	Phone _____
*enclose copy of current student identification card with payment			Fax/Alternate phone _____
____ Please contact me about volunteer opportunities			Email _____

Send payment to: ATA Membership
c/o Diane Wolf
18611 N. 132nd Ave.
Sun City West, AZ 85375
(480) 200-1034

Visa/Mastercard number Exp. date

card holder's signature

PayPal option:

Use the "Send Money" tab on the PayPal website and send your payment to americantapestryalliance@gmail.com with a description of what it applies to. Make your check, money order or credit card form payable to ATA.

American Tapestry Alliance
PO Box 28600
San Jose, CA 95159-8600

CHANGE SERVICE REQUESTED

Tapestry Topics



Thoma Ewen, pastel study for "Aurora Borealis Behind the Trees #5"

visit our website:
www.americantapestryalliance.org

Guidelines for submitting articles to *Tapestry Topics*:

Deadlines ~ Note that issue themes have changed publication sequence!

July 15, 2010: **Teaching the Next Generation**: coordinator Erica Diazoni
(eldiazoni@gmail.com)

October 1, 2010: Weaving with **Handspun Yarns**:
coordinator Stanley Bulbach (www.bulbach.com)

January 15, 2011: **Exploring Color**.

April 1, 2011: **Cartoons**: Let me tell you a story...

Send all items to: Juliet Barnes: ATA_julie@msn.com
2485 Heights Drive
Ferndale, WA 98248 Phone: 360-380-9203

All photographs and electronic images should be accompanied by the following information: Size, date completed, and photo credits.

Articles should be under 1000 words. Submission will be edited for clarity and space requirements.

Exhibitions reviews: We seek articles that describe the show with insight and critical observations. Describe the overall sense of the exhibit and explain the parts that contribute to this sense.

Newsletter committee: Proofreader: Mary Colton, Layout: Elinor Steele,
Kudos: Merna Strauch, Distribution: Nancy Crampton, Online excerpts: Lyn Hart, Web posting: Christine Laffer